

Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.

Index of Composers and their Works.

Catalogue of Manuscripts compiled by Margaret Crum.

B.2. William Lawes.

B.3. William Lawes.

D.229. William Lawes.

D.238-40. William Lawes.

REEL TWO

C.44. Loose papers collected by Edward Lowe, 1661-82.

C.53. Christopher Gibbons.

C.54-8. Christopher Simpson, 'Months and Seasons'.

C.59-60. Fancies and divisions for two bass viols.

C.61. Divisions etc.

REEL THREE

C.64-9. Fantazias and In Nomines.

REEL FOUR

C.71. Divisions.

C.72-3. Stage music.

C.77. Christopher Simpson and John Jenkins.

C.78. Benjamin Hely.

D.251. Benjamin Hely.

E.428. Benjamin Hely.

C.79. 'Italian Sonatas'.

REEL FIVE

C.81-8. Music from the North family,
Kirtling.

REEL SIX

C.89-91. Music from the North family,
Kirtling.
C.98-100. Music from the North family,
Kirtling.

REEL SEVEN

C.101. Music from the North family,
Kirtling.
E.406-9. Music from the North family,
Kirtling.
MS.North e.37. Music from the North family,
Kirtling.
C.92. Coperario.
C.95. Instrumental pieces and songs.
C.102. Christopher Gibbons and Thomas
Baltazar.

REEL EIGHT

D.205-11. John Hingeston.

REEL NINE

E.382. John Hingeston.
D.212-16. Early In Nomines.
D.229. See Reel One.
D.231. Christopher Gibbons.

REEL TEN

D.233-6. Airs, etc.
D.238-40. See Reel One.
D.241-4. Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7. Part books copied by John Merro.
D.251. See Reel Four.
D.261. John Jenkins.

REEL TWELVE

E.382.
E.406-9.
E.410-14.
E.415-18.

E.428.
E.429.

See Reel Nine.

See Reel Seven.

Richard Rhodes's part books.

Pavans, etc. Incomplete part books,
1641-2.

See Reel Four.

Sylvanus Taylor.

REEL THIRTEEN

E.430.
E.431-3.

Christopher Simpson.

'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.

'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.

Fantazias.

REEL SIXTEEN

E.433-6.
F.570.

'New Consort Books', 1677.

'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.
E.451.

H.G.'s part books.

Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.
F.568-9.

John Jenkins.

Two, from a set of five, part books.

Airs and fantazias.

F.570.

See Reel Sixteen.

REEL NINETEEN

F.573-4.
G.612.
MS.Mus.c.39.
MS. North e.37.
Printed book Mus.184.c.8.

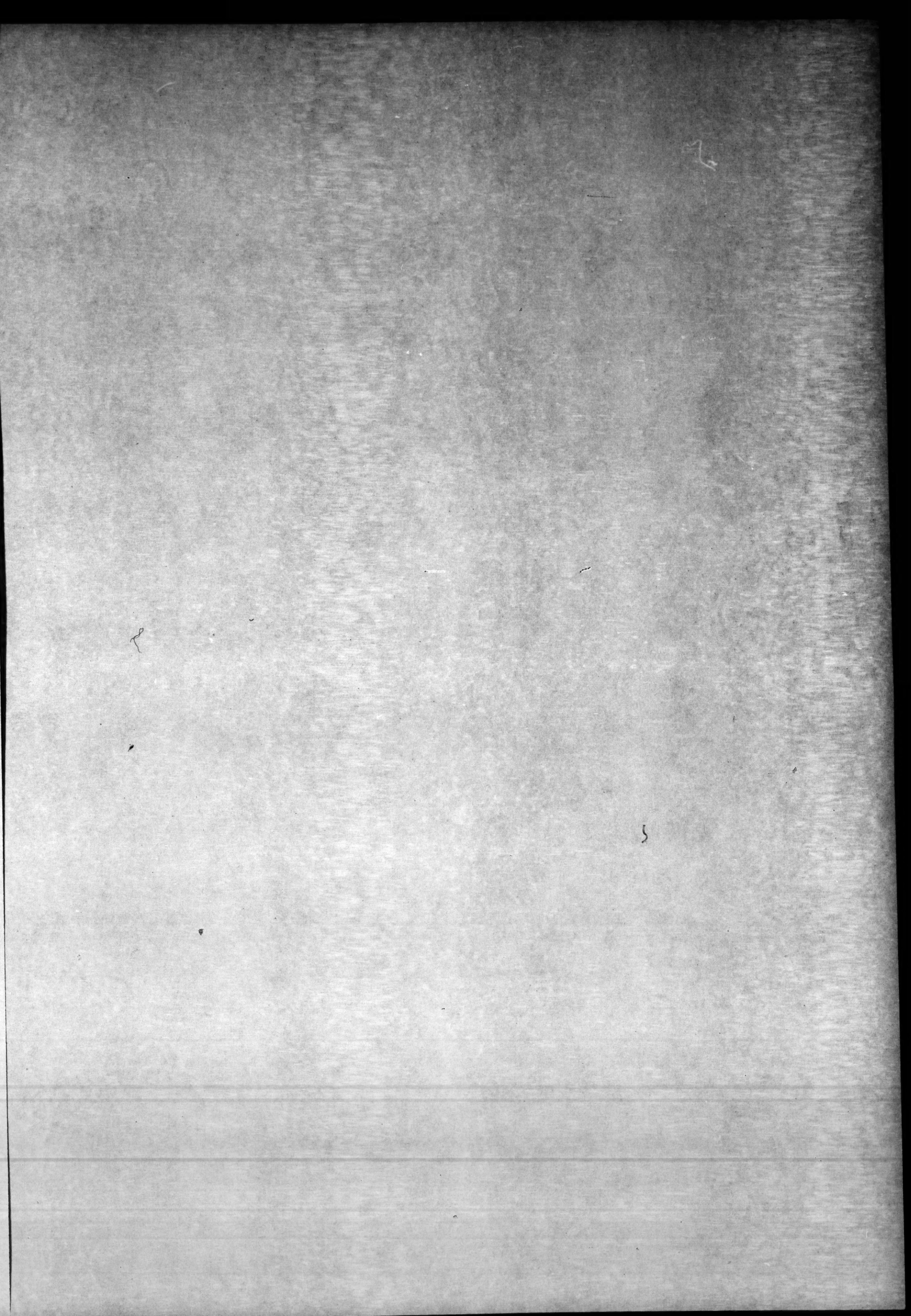
String music, Philip Hacquart etc.

Valentine Oldis.

Divisions for bass viol.

See Reel Seven.

MS. divisions added to The
Division Violist, 1659.



REEL THREE

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

C.64-9.

Fantazias and In Nomines.

C.64-9

MSS.Mus.Sch.C.64-9

Part-books containing fantasias and in nomines for strings: (i), 'Cantus', before binding called '4, Altus'; (ii) 'Altus', formerly '5, Cantus'; (iii) 'Contratenor', formerly '2, Medius & Cantus'; (iv) 'Tenor', formerly '3'; (v) 'Bassus primus', formerly '6'; and (vi) 'Bassus secundus', formerly '1'. The music is by nineteen composers including Giovanni Coperario, Alfonso Ferrabosco (ca.1575-1628), John Jenkins, Thomas Lupo and John Ward, all copied by one hand; the nine 3-part fantasias by Orlando Gibbons were copied by a second hand. Corrections were made by a third hand. Inside each cover is written 'George Stratford 1641'. The first hand subsequently copied MSS. Mus.Sch.E.431-6. The content and text closely resemble Dublin, Narcissus Marsh's Library, 23.4 1-6 and 7-12.

In the following lists of contents the 17th cent. numbers are used for reference, as the foliation is inaccurate.

Fantasias in 3 parts in i, ii and v, each occupying 2 leaves in each part unless stated otherwise.

- 1 - 3. Jenkins, for one treble and two basses, M.5,2,3.
- 4 - 5. Jenkins, for two treble and one bass, M.1 - 2, V. da G. Soc.13,14.
- 6 - 9. 'Mr.Lugg', erased. Treble, alto and bass.
- 10 - 12. Blank.
- 13 - 19. Mico, for one treble and two basses. M.2-3,6,1,4,5,7.
- 20 - 7. Coperario, for treble, alto or tenor, and bass. M.1-8. 21 and 22 are each on one leaf.
- 28 - 34. Lupo, for two treble and bass. M.16-19,7,20-1. One leaf each.
- 35 - 8. Blank.
- 39 - 47. Orlando Gibbons, for treble, tenor and bass and for two trebles and bass. V. da G.Soc. Printed ca.1620. One leaf each. Copied by a different hand.

Fantasias in 4 parts, in i, ii, iv and v, each occupying two leaves unless stated otherwise.

- 1 - 2. R. Gibbons.
- 3 - 5. Thomas Tomkins, 'Ut re me', M.1, pavan and almain.
- 6 - 17. Alfonso Ferrabosco II : no.17 not ascribed to him in MS.
 - 6. M.15.
 - 7-9. M.7-9.

C.64-9.2.

MSS. Mus. Sch. C. 64-9

- 10. M.21.
- 11. M.14.
- 12. M.23.
- 13. M.17.
- 14. M.20.
- 15. M.22.
- 16-17. M.1-2.
- 18 - 21. Ives, M.1-4.
- 22. Ferrabosco, M.3.
- 23. Ferrabosco, M.13.
- 24. Ward, M.3. Ascribed as an afterthought to J. Jenkins in iv.
- 25 - 8. Jenkins, M.6-9; V. da G. Soc. 5, 6, 10, 11.
- 29 - 32. Ward, M.5, 4, 6, 2. Ascribed as an afterthought to J. Jenkins in vi. 32 is one leaf.
- 5 parts.
- 1 - 12. In nomines in i - v, each occupying two leaves unless stated otherwise.
 - 1-3. Ferrabosco, M.1-3.
 - 4. George Gill, M.1.
 - 5. Orlando Gibbons, M.2.
 - 6. Ward, M.1. Elsewhere attr. to Ives.
 - 7. Cranford.
 - 8. Ives.
 - 9-10. Anon. Ascription erased in v.
 - 11-12. Weelkes. One leaf each.
- 13 - 48. Fantasias in i - v, one leaf each unless otherwise stated.
 - 13-14. Ravenscroft, M.4 and 3.
 - 15. Deering, M.4.
 - 16-22. Ward, M.2, 4-8, 1.
 - 23. W.White, M.1. Attr. to Ward in MS.
 - 24-6. Ward, M.3, 10, 9.
 - 27. Charles Coleman, M.1.
 - 28-35. Lupo, M.20-5, 16-17.
 - 36. M. White, M.2.
 - 37. Anon.
 - 38-42. Ford, M.1-5, 40 - 2 occupy two leaves each.

C.64-9.3.

MSS.Mus.Sch.C.64-9

43. Anon.
44. Coperario, M.10.
- 45-8. Deering, M.6, 1, 2 and 8. Two leaves each.
- Fantasias, In nomines, etc., for 6 parts, two leaves each unless stated otherwise.
- 1 - 2. Thomas Tomkins, Pavin and Galliard. One leaf.
- 3 - 4. Byrd, Pavin and Galliard, V. da G. Soc. 15a-b.
- 5 - 8. Tomkins, Fantasias, M.1-4. Ascription erased in i, 5 - 6 and omitted from all parts in 7 and 8. No.5 is one leaf.
- 9 - 14. White, Fantasias, M.4, 3, 1, 2, 6, 5.
- 15 - 18. Anon. Fantasias, attr. in pencil to Dering in MSS. Marsh Z3.4. 1 - 6. No. 15 is one leaf.
19. Dering. Fantasia, M.1.
20. Anon. Fantasia.
- 21 - 3. Ward. Fantasias, M.2, 3, 5. One leaf each. Nos.21-2 M.2-3.
24. Coperario. Fantasia, M.1. One leaf.
- 25 - 7. Ward. Fantasias, M.4, 6, 7. One leaf each.
- 28 - 9. Ward. In nomines, M.1 and 2.
- 30 - 1. Coleman. Fantasias, M.1 and 3. Each one leaf.
32. Ives, Fantasia, M.1. One leaf.
33. Lupo, Fantasia, M.9. One leaf.

Upright folio, 64, iv + 275; 65, 279; 66, i + 131; 67, 200; 68, 278; and 69, 59 leaves, formerly pasted together in pairs. Four different kinds of paper were used: first, watermark Grapes, (not in Heawood), for 3 - part music in i, ii, and v, 8 quires of 8; second, watermark 'Pillar or Post', slightly resembling H3507 for 4 - part music in i, ii, iv, and v, 15 quires of 4; and for 6 - part music in all parts, nearly 8 quires of 4, supplemented in ii and v by 3 odd quires of a third kind of paper, watermark Fleur de Lys, slightly resembling H 1722; in all parts of sextets, quires 9 - 11 are of 8 of the first (Grapes). 5 - part music in i - v was copied on one or two quires of 4 of the third (Fleur de Lys), with two or one quire of 4 of the second (Pillar or Post), five quires of 8 of the first (Grapes), and finally two quires of 8 and one of 4 of a fourth kind of paper, watermark Grapes, slightly resembling H2195, initials IPH. A second copyist using this paper added to the 3 - part section of i, ii and v two quires of 4 containing O. Gibbon's fantasias. Blank quires of 8 of this

C.64-9.4.

MSS.Mus.Sch.C.64-9

paper follow the 3 - part and the 4 - part sections in all parts. Two sheets of the same paper complete the last quire (which is also blank) of the 6 - part section in vi. End papers are of various kinds of paper. The leaves were much cut by the binder, but traces of an original pencil foliation, the same in all parts, remain. White vellum binding with pastedowns from a theological manuscript. In 1682 catalogue. Music School A.5. 1 - 6. Hake no. XXXVIII.